# DISPOSABLE UNDERGROUND

## ISSUE # 17 FIVE YEAR ANNIVERSARY

**Richard Johnson, 157 N Cottage Rd, Sterling VA 20164-1379, USA**

Amorphis *Elegy* (Relapse)
Wow, I wasn't expecting this! It's much better than the last record, like with the new second singer and the keyboards. They're playing heavy rock from the 70s, having shed the last remnants of their death metal past, and now have a post-death metal flavor.

Anal Cunt *40 More Reasons to Hate Us* (Earache)
You're not going to believe this, but it's not bad. Some of the "hardcore" and atonal parts are okay, and it's funny in places. I would've enjoyed this better if Seth had taken more than five minutes coming up with the song titles, though.

Anathema *Pentecost III* (Fierce)
Recorded in order to put the entire scene on suicide watch, now Anathema can go on tour and finish the job. Jesus, this is really slow, really long, really depressing doom, with lots and lots of acoustic guitars that help us to reach for the plug.

Animals that Swim *Workshy* (Big Pop)
Sounds like a poor man's The Ocean Blue or something like that, but with less energy. Don't get me wrong, it's quality stuff, with occasional horns. The Brit singer is a little off sometimes, but that's okay. I'll let him get away with it.

Asphyx *God Cries* (Century Media)
Original Asphyxers Theo and Bob have joined forces to bring us this LP. Not bad! In places it sounds like *The Rack* era Asphyx and in places it sounds more modern.

Carcass *Swansong* (Earache)
I promised my pal at Earache I'd be fair, so having said that, *Swansong* sounds like an album that Carcass couldn't wait to get over with so they could break up. It a pure hard rock record, and on its own merits is solid. It's not bad, and it's their worst.

Cathedral *Hopkins (The Witchfinder General)* (Earache)
Here is another Cathedral EP in a long list of their releases. It's got the title track with a new intro, some new songs, and a couple covers. Total 70s rock hell. I can't get into this at all, and I loved the last LP as my annoyed friends can attest.

Century Media Records comp. *Identity II*
Playing this, the second CD compilation of shitty bands on the label's roster, is not a lot of fun. Well, to be fair, there are some standouts: Trouble, The Gathering, Samael, Eyehategod, and Emperor. Everyone else sucks my ass.

Damnation A.D. *Misericordia* (Jade Tree)
An amazing mini album that sounds as good as the band does live, *Misericordia* is chock full of heavy as lead mid-paced hardcore, and features a number of live tracks and a GBH cover. How could you go wrong? Definitely better than your average DC harcore swill!
2310 Kennwynn Rd, Wilmington DE 19810

Decoryah *Fall-Dark Waters* (Metal Blade)
Well, on these Finns' second record we find more acoustic stuff, with rhythmic sections and generally mellow music. What ruins the LP is the mongoloid vocals. I can't get into this record anymore when the verse comes in.

Dissection *Storm of the Light's Bane* (Nuclear Blast America)
This band does absolutely nothing for me. These guys play black metal with classic heavy metal and thrash influences, which sounds interesting at first glance, but unfortunately in this case it's boring.

Down By Law *All Scratched Up* (Epitaph)
They're on Epitaph. They play pop punk. What more need you know? It's okay mid-paced melodic stuff and all, but not the best band on the label.

Econoline Crush *Affliction* (EMI)
Basically what we have here is a heavy rock band with some keyboards and samples with which they pretend to be "industrial". I am not impressed. They don't blow, it's just they do nothing for me. I'm hard to please, ain't I?

Embalmer *There Was Blood Everywhere* (Relapse)
There was blood everywhere? You don't say ... I didn't know that. Well anyway, I didn't get into this at all. I don't see what the big deal is about this band other than the fact that they play death metal. There's a Macabre influence there.

Eyeyhategod *Dopesick* (Century Media)
Hell yeah, I could use an EHG injection about now. I've been listening to these guys ever since the French release of their first album, and I must say they've come a long way. *Dopesick* is a fucking amazing record, and very dry.

Frankfurt Beat Productions update.
We have three double CD compilations of uninspired same-sounding instrumental techno from this label, the first without having a title per se, but they were kind enough to include the BPMs for each song. The next one is called *Energy Rave* and features groups from various labels and sounds like the first one. The third one is entitled *Universe: The Tribal Gathering '94*, and is the same deal but has a slightly different vibe than the other two in that it's slightly more interesting to listen to. Mausoleum Records from New York is licensing all three if you're interested.

Gas Huffer *The Inhuman Ordeal of Special Agent Gas Huffer* (Epitaph)
An imaginative four piece, Gas Huffer is a straight-ahead punk band. I'm chuffed to have heard this disk. No frills, just rock with great hooks like meat hooks in your head.

Godflesh *Songs of Love and Hate* (Earache)
Among the new LP's many strong points are the severe songs, the pounding production, the viscious vocals, and the damaging drums, which feature a live drummer as well as the traditional machine. It's sort of like a cross between *Selfless* and *Streetcleaner*.

Good Guppy Records update.
*A Four Headed Beast* is a compilation CD of four New York bands from this left-of-center label. Bello Lamb is The Who meets Sonic Youth, Vitriola is experimental goth, Egghead is young pop-punk, and Sidedoor Johnnies is alterno-rock meets rockabilly. Also on Good Guppy is the *Waterlog Vol. 2* CD, which features 21 bands this time, mostly from New York, with stuff ranging from experimental to alternative rock to I don't know what.
PO Box 2342, Huntington NY 11743-0689

Gorefest *Soul Survivor* (Nuclear Blast America)
It makes me wonder if the band who released the godly *False* album had to actually sit down and make a calculated effort to suck this bad. Take a good look: Gorefest is taking a swan dive into Celtic Frost's cold lake. Avoid this like the plague.
(review by J.R.)

Grave *Hating Life* (Century Media)
I guess everyone sells out sooner or later, and I'm really sick of it. I find this record boring as hell. What happened to the fast, extreme, heavy, morbid Grave? *Hating Life* has trend written all over it. Fuck.

Hippopotamus 1996 album (Grass)
Guess what, this band really blows. They want to be Sonic Youth and they're really bad at wanting to be Sonic Youth. Plus the singer sounds like he has a corn cob up his ass. Ugh.

Iced Earth *The Dark Saga* (Century Media)
This album's sound will bring you back to the heyday of mid-80s melodic power metal, with strong melodies and dramatic vocals. The downside is the overdone acoustic guitars, which ruined the songs of any identity whatsoever. A strong, if flawed, effort.
(review by Mason)

Immolation *Here In After* (Metal Blade)
These death metalers have come quite a long way since the '88 demo days. Were these the ones that used to be Rigor Mortis? I can't remember. Anyway, this is a surprising record of new approaches for the band, and not the usual NY death bullshit most are playing.

Kreator *Scenarios of Violence* (Noise)
Now here's a compilation that isn't too cool 'cause there isn't a wide variety of songs from all the LPs. There are two unreleased tracks and it sounds like these are alternate recordings of all the songs.

Malevolent Creation *Joe Black* (Pavement)
The KKK's favorite band is back with a shitty EP of more toothless redneck songs, ridiculously immature techno remixes, (they missed that trend by about five years), a laughable Slayer cover, and some lame demo songs. My dead parakeet can play better than this.

Metal Blade Records comp. *Metal Massacre XII*
Hey, I remember some of these bands ... I used to tear them new assholes in my zine. Now they're on a Metal Blade compilation, which doesn't mean anything anymore except that you're a shitty thrash band. Well, Crisis is god, and ... well, that's it.

Millencolin *Life on a Plate* (Burning Heart/Epitaph)
This time the pop-punk band is from Sweden. They're not bad. Not as good as Pennywise or even Ten Foot Pole, but okay.

M.O.D. *Dictated Aggression* (Megaforce)
Billy Milano has managed to put together a solid, if not original, album of crossover, with more than a few songs having some really good lyrics (the last thing I expect from an MOD record). This album might just change your mind about MOD. Try it out.
(review by Mason)

Moonfog *Storm Nordavind* (Panorama/Tatra)
Sounds like a CD of Norwegian drinking songs, you know, raise your mugs and down the hatch, et cetera.

Moonspell *Irreligious* (Century Me-

dia)
Gothic melodies, lavish arrangements, and stunning musicianship converge to produce one of the most worthwhile metal LPs these ears have heard in quite a while, though it takes several listens to come to terms with the vocalist's low register singing style.
(review by Mason)

Murphy's Law *Dedicated* (Another Planet)
I kinda dreaded receiving this in the mail, but I gotta admit, NYC's Murphy's Law has improved with age. *Dedicated* is a good, straight-ahead, melodic, rockin' HC record with strong sound. Goofy, but not overly so. Even some ska is included.

My Dying Bride *The Angel and the Dark River* (Fierce)
I'm so bloody depressed. This is my first My Dyin' Bride experience. It's lame they dropped their old logo. But the record is pretty damn good. They make up a riff and play that same riff for eight minutes and work arount that, and then the song's over.

Napalm Death update.
There's a lot of stuff to cover this time around, starting with Napalm Death's *Utopia Banished* (Earache), The 1996 reissue of the underrated album of the same name. The cool thing is that it features six grinding bonus tracks, which I assume are B-sides and so on from. No lyrics for the bonusues unfortunately, but you can't have everything. Next we have the *Greed Killing* mini-LP (Earache), which has exclusive tracks, LP tracks (see below), and a live track from the last album. This is what Smashing Pumpkins would sound like if they played grindcore, except that it's really good. The same goes for Napalm Death's *Diatribes*, the new full length (Earache), which comes across really good live, but unlike the mini-LP, not all the blasts are convincing on this album, though the new approach is interesting to hear (as with the above release), especially the drum ideas and dissonant guitar chords. It grew on me a lot with repeated listens, though. *(note: the* Diatribes *digi-pack is available in ltd. ed., which contains the LP and has a space to house the mini-LP.)*

Perpetua *Irrational* (Pavement)
Make up your fucking minds: are you a bad metal band or a bad synth band? In either case, you should get a drummer that can keep time. Try again in five years when you learn to write a riff.

Puzzlehead *Missing Pieces*
Are they referring in the title to absent band members? This two piece (ex-Stentor) has slapped together a CD that is dirtily and dryly produced, yet contains above average (if less than averagely executed) death metal. It's enjoyable nonetheless, what with the fast/slow/heavy parts, good song ideas, and tortured vocals.
Vampyrum Publicity, 2441 Temple Ct, Alexandria VA 22307

Reign *Exit Clause* (Mausoleum)
These English persons need to be informed that there are already 5 million groove metal bands with choppy riffs, distorted vocals, and bald heads that are playing just as bad as they are. So take the "exit clause" out of your record contract and break up!

Rotting Christ *Triarchy of the Lost Lovers* (Century Media)
It's hard to believe this is the same band I first heard seven years ago. Primal black metal has been given up for a melodic, slower sound, which creates a very impressive, very cohesive album. Fans of Tiamat, My Dyin' Bride, and Paradise Lost will love this.

Sacred Reich *Heal* (Metal Blade)
It remains to be seen if Sacred Reich's career will heal after this lame attempt at redemption. It's a little late to look to Metallica and Pantera for inspiration, isn't it, boys?

Schubert *Toilet Songs* (Mausoleum)
An aptly titled album. These guys should be run out of town every gig they play because they're so pathetic. Synth rock or whatever this limp-dick music is ... is this supposed to be entertaining? And they ask me why I drink.

Scorn *Logghi Barogghi* (Earache)
Oh boy, this is really bad. How could the Human Tornado have released an album that was worse than *Gyral*? It's not quite as minimalistic as that LP but is short on good ideas. How low can you go in quality?

The Brain Dead *Devour 'Em*
This is The Brain Dead's first new demo since the last enjoyable CD. These slobs sure know how to write a simple yet catchy riff. You could poke your eye out with the hooks on this baby. Heavy metal weedcore is fun again.
Chaos, 11021 NE 123rd Ln #C 208, Kirkland WA 98034

The Gravel Pit *The Gravel Pit Manifesto* (Q Division)
Check it, a good hard rock record with some alternative rock thrown in, and some organ stuff. A fresh, vibrant record from a scene that spews out so much mediocrity.

The Hunger *Devil Thumbs a Ride* (Universal)
Here we have an extraordinarily bland AOR-friendly rock band with tons and tons of keyboards and songs such as "Love Me or Leave Me" and "Is It Good For You". They perform simple verse-chorus pop rock with a slight dance influence. Blah.

United *No I.Q.* (Metal Blade)
I'm really surprised that this is so good, considering it's on Metal Blade, the landfill for shitty metal bands. These Japanese freaks basically play 80s German thrash style metal mixed with the attitude of a hardcore band. Crossover never had it so good!

Wasted Time *When it Was Fun* (Grass)
These pop-punk New Yorkers are okay and all, but a bit too wimpy and mediocre to have that certain something that makes a record work. Ah, I remember when doing reviews was fun...

***A few thoughts looking back on the last five years ...***
*"I started* Disposable Underground *zine in 1991 after writing for a few other zines,* Curious Goods *for example, and finding myself having my own ideas on how a zine should be. So I stopped writing for those and kicked off my own in the fall of '91. I had them done up bi-monthly at a print shop and made between 250 and 400 or so each time, and I focused on featuring informative, fair, and timely reviews, various opinion colums by a number of people I knew, and interviews that weren't the usual bullshit that you read in "professional" magazines. After a short while I strived for more innovative interviews, that is asking intelligent and original questions of the bands I liked, ones they didn't hear before.*
*I eventually got tired of dealing with distribution hassles, so starting with issue five I began photocopying the zine and only printed small amounts at a time, and put limits on review lenghts to conserve space. That attitude of mine continued until in 1995 I ceased promoting the zine and I stopped selling it altogether. I only printed enough copies to distribute to the bands and labels that sent submissions for review. I was still get-*

*ting quite enough mail for each issue just through word of mouth at the labels and from the tons of ads I'd distributed through the mail over the years. The issues themselves became shorter and shorter as well.*

*The slant of the reviews ended up being less and less concerned with being "fair" but yet remained 100% honest. I, nor any of my various writers, never bothered to look for something, anything, positive to say about a band anymore, nor would we go to the effort to listen to the entire release before writing the review if we decided we hated it enough by then. The reviews became very direct and even mean, becuase I was sick and tired of the proliferation of rock stars with huge egos in the scene that took a negative review, constructive or otherwise, as a personal attack, because they couldn't believe anyone had the audacity to publicly express dislike towards their shit band. I made a lot of enemies that way, and became more and more jaded towards the scene, especially locally, and felt like a tired old man, even though I got into the scene at a late stage in the game (the late 80s to be more precise).*

*I've felt like giving up on more than one occasion, but for some reason I kept it going. I hope some of you people got as much satisfaction out of it as I have at times. Bye.* ❶"

*General Issimo is a local label that has some cool rock/hardcore/whatever bands on it that are worth checking into. Bill Allen can always be found at the shows, selling records and supporting the scene. Below he kindly answers a few questions. His address is PO Box 3104, Merrifield VA 22116.*

**D.U.: So you had to change the name of the label from Victrola 'cause that name is still copyrighted by RCA?**

Bill: I got a call from an electronics firm that still holds the copyright on an eighty year old machine. That is, a machine no one has used in eighty years. No one came down hard on me, but I was a little nervous. It scares me from how many angles you can be crushed. I probably listened to too many Jello Biafra records.

**Give me a rundown on your releases that are stil available.**

We have 7"es by Inertia, Lugnut, and Ugly. We have cassette EPs by Dead As Dillinger and Shoutbus. We have an Ugly CD. I don't forsee running out of any of them soon.

**How do you have time to do a label and play in two bands?**

I wish I could say it took more of my time. I work at it a lot, but it's hard to get people interested. I work a part time job. It doesn't take much to survive if you're willing to live meagerly. Time spent playing is time not spending.

**What do you think of the DC/VA/MD punk/HC scene?**

I have enjoyed this area since I moved here. I like DC. A lot of variety of bands working together to make a difference. I think the kids will continue to unify and do something really cool. There is attitude and "clicks" everywhere you go, but I think it's pretty contained around here. It's just not accepted, so a lot of people drop attitude fast.

**Is it still worth it?**

I have had a lot of problems keeping this label up the last two years. The satisfaction I get from it would be worth 10X as many problems.

I have had such a good time doing it, I wouldn't give it up for the world. It has put a financial strain on my life, but I have managed to keep it debt free. I'll do it 'til I'm dead. •

♪ Content by Richard unless otherwise noted. Contributors: J.R. and Mason. ♫

# GORE BEYOND NECROPSY

*Gore Beyond Necropsy is a band that is totally out of fucking control. Tearing people's heads off in Japan, these guys are experts at creating chaotic noisecore mixed with sludge and bizarre sounds and other terrific effects. They have several demos and 7" EPs and split EPs, and on top of that, they're nice guys, too. Here one of these maniacs, Akinob Ohtaki, answers a few questions about his band. You can reach him at 837-6 Horinishi, Hadano-City, Kanagawa, 259-13, Japan.*

**D.U.: Your sound has changed since the early GBN recordings. How do you think you sound different these days?**

Akinob: Far better! At first, we just tried to be "another Carcass clone", but gradually got bored to play like that shit. We needed much filthier, rawer, noisier, and shittier sound and so now we really love our own "Harsh analdrillinggrind shitcore noise" sound so much! But we must to try to be shittier and shittier than ever before to satisfy our shitty lust!

**What, if anything are your lyrics about, when there are any lyrics?**

The lyrics that I wrote are about all fucked up shits around me, stupid thoughts, brainless cockrock attitude, horrendous insanity, et cetera, by using "gore-gore" metaphors in very shitty way. In our lyrics, we wanna say, "Stop the madness and destroy all stupid thought now! Be yourself and excrete your own shit!"

**Okay. Who programs the drum machine?**

I did lots of our shits and also Hironori and Kiyonob did others. Before April '92, we had a human drummer but he left the band because of his wounds on his arm. We couldn't find a good one instead of him at that time, so I suggested to play with the machine 'cause I thought, "grinding machine blast" sound would be cool.

**How do you guys come up with such weird ideas?**

Certainly, as I could program weird rhythm patterns much better than before, I had fun to use it, but recently I'm getting bored! It's very convenient for us to record/make new shits but it sounds horrendously stupid and weak when we play live with it. So I hope someone who loves our shitty musick and has a nice attitude and thought will join GBN. A friend called Chucky sometimes helps us now, though.

**Speaking of playing live, what is a GBN concert like?**

It's like "20 minutes of analdrillinggrindharshitnoisecoreholocaust in the pool of puke, piss, and shit!" It's much rawer and filthier than that of our EPs and tapes, so just

only for the sicko noise junkies! Too terrible for the normal ears, I guess. Sometimes I can't stand our shitty noise sound, ha ha!

**Is it hard for you to play a gig if there isn't a good sound system in the club, or do you put the drum machine through an amplifier if the P.A. is no good?**

Usually there is a nice sound system at the Japanese clubs, so we can play with the machine without any problems. If the system doesn't work well, I'll play the drums! It would be really shitty!

**Are there a lot of crossover shows in Japan, for example noise/punk/hardcore/metal concerts?**

Yeah! It's very similar in Japan. We'd played with tons of grindcore/noisecore/crustcore/deathmetal/industrial/noise/punk/HC/rockabilly bands so far. It's really fun to play with the cool bands who have a different musical style from us. But I don't like to do with trendy fashion pigs/brainless cockrockers/macho metal assholes!

**How is the noise scene in Japan?**

Really great! Especially I'm heavily into Merzbow, Incapacitants, Painjerk, et cetera, 'cause their live shows are horrendously marvelous! I think Japanese noise bands are the best in the world! The noise scene in Japan is growing bigger and bigger, I guess 'cause many young boys/girls come to see the gigs by these noise masters and lots of new young noise projects are born. As for the new ones, there are only few bands who have their own thought, attitude, and musical style. I think if they could excrete their own shits, it will be much better.

**Is Japan ready for another earthquake?**

I don't know. As for me, I live in very dangerous area where is warned that a horrendously disasterous one might occur, so sometimes I'm very anxious about it. I don't wanna die under a pile of rubbish!

**What ever happened to that guy who was poisoning the subways with gas in Japan?**

Well, that fascist pig wanted to be a ruler of Japan by his insane cult and he did that horrendous act to realize his fantasy. He's totally out of sense! He used to preach his own dogma based on Buddhism but his true doctrine is "sex, drug, money, and murder!" I hope he will die in extreme pain so soon! An open execution would be great!

**Last words?**

Thanks a lot for this cool interviews, Richard. One day, GBN and your Enemy Soil could play together; it'll be great! Good luck and take care! Stay in harshit noise chaos! Adios!

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